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1894
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HARPER'S

CATALOGUE

HARPER &
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DESCRIPTIVE LIST

OF

PUBLICATIONS

WITH

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HARPER & BROTHERS
PUBLISHERS

NEW YORK

1817

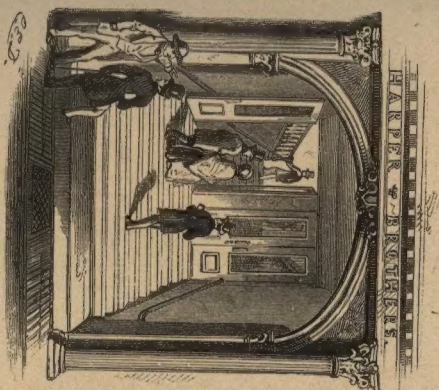
1894

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This list continued on the Third Page of the cover

VISITORS' GUIDE TO HARPER & BROTHERS' ESTABLISHMENT.



The Building.

IN the establishment of Harper & Brothers the manifold operations of making a book are all carried on so near to each other that in a very short time one may there gain a tolerable idea of the whole, although a person of a mechanical turn may probably spend hours in studying the working of the complicated machines by which no small part of the labor is performed. Visitors are constantly desirous of going through the establishment, and for their benefit this Guide has been prepared, to point out to them the most interesting things which will meet their observation.

From 1825 to 1869 the firm consisted of four brothers: James Harper, born in 1798; John, born in 1797; Joseph Wesley, commonly called Wesley, born in 1801; and Fletcher, born in 1806. James died March 17, 1869, from injuries received by being thrown from his carriage; Wesley died February 14, 1870; John, April 22, 1875; and Fletcher, May 29, 1877. The firm now consists of sons and grandsons of the original members.

In 1817 the two elder brothers, after having completed their apprenticeships, commenced business as printers and publishers in New York, under the firm-name of J. & J. Harper. The two younger brothers entered their employment, and in 1833 the firm-name was changed to Harper & Brothers. In 1840 their printing, binding, and publishing establishment occupied several buildings on both sides of Cliff Street, three of which had formerly been dwelling-houses. These became too small for

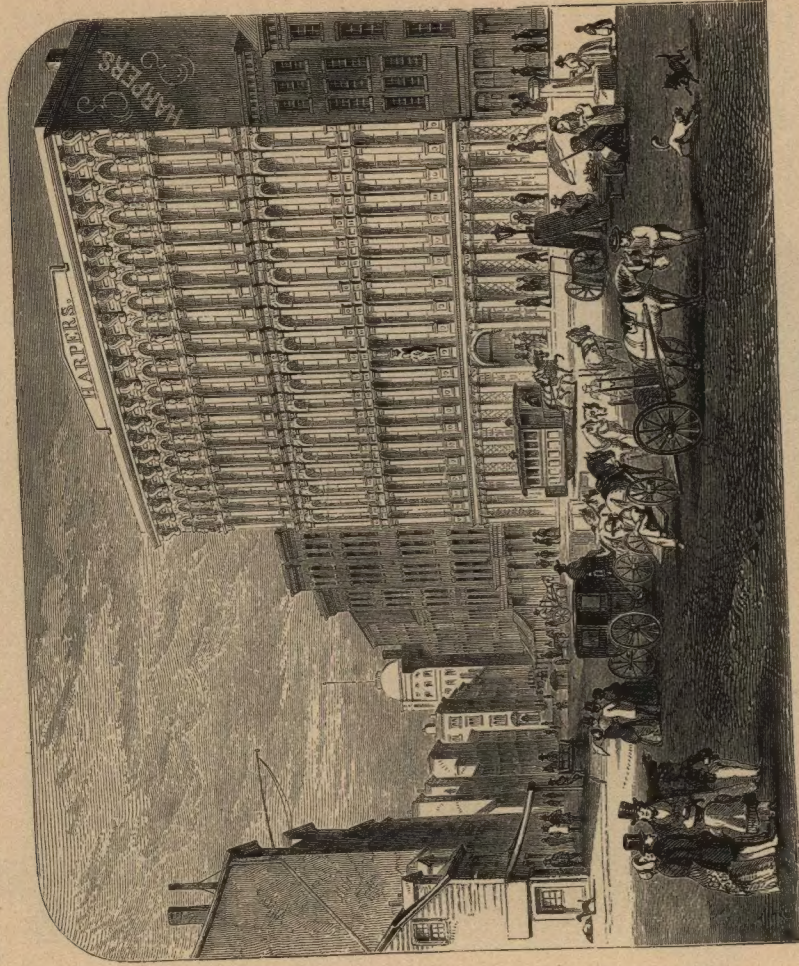
their increasing business, and in 1850 they erected a large and commodious structure on Franklin Square, in Pearl Street, running back to the Cliff Street buildings. They had scarcely moved into this, when the fire of December 10, 1853, occurred, destroying the entire establishment, and involving a loss of fully a million dollars. Most of the stereotype plates, stored away in fire-proof subterranean vaults, were saved. They at once set about rebuilding the establishment on a larger scale, and upon the same site.

The main establishment occupies a plot of ground extending from Pearl to Cliff Street, with a front of about 120 feet on each, and a depth of 170 from street to street, comprising an area of ten city lots, or about half an acre. There are two buildings, one fronting upon each street, with an open courtyard between them. It was determined that the entire structure should be fire-proof, strong, well lighted and ventilated, and handsome. It is believed that no structure in this country, erected before or since, more fully meets all these conditions.

The Franklin Square building is used mainly for offices and warehouses. It consists of five stories above the level of the street. The front, which is wholly of iron, has 21 ornamental columns to each story. The side and rear walls are of brick or stone. To gain a firm foundation for a structure so massive, and to be so heavily loaded, it was necessary to excavate to a depth of nearly 30 feet. This space is utilized by throwing it into two subterranean stories, the lower one forming a series of vaults with massive walls and arches, used chiefly to store the numerous and costly electrolytic plates.

The level of Cliff Street is considerably lower than that of Pearl Street. The Cliff Street building, used principally as the manufactory, is of brick, six stories above ground, with a basement story. To obviate the monopoly of such an extent of flat wall and uniform windows, there are pilasters of the entire height; the upper windows are arched, and there is a heavy cornice. Following the line of the streets, each front presents a slight curvature, that on Franklin Square being convex, that on Cliff Street concave.

Between the two buildings, and entered by an archway through from Cliff Street, is a court-yard which serves a variety of purposes. Here all heavy goods and parcels are received and delivered, so that the streets are not encumbered by goods or vehicles. It contains a steam elevator for raising and lowering wares; an isolated round tower enclosing a staircase which forms the only means of access to the upper stories of either building, and the steam-



THE FRANKLIN SQUARE FRONT.
(View Previous to the Erection of Elevated Railroad.)

The tools used by the compositor consist merely of the composing-stick with its rule, and a sharp bodkin for making corrections. The "stick" is a kind of frame having a bottom, one side, and two ends, one of which is movable, being adjusted by a slide and screw, so that the same "stick" can be used for lines of any usual length. In ordinary book-work it is about six inches long, and will hold about 18 lines of this type. The rule is a smooth, thin slip of metal as broad as the type is high, and as long as the line which is to be set. It serves as a smooth surface upon which the type may slide to its proper place, and to keep in position the lines already set. When a line has been completed, the rule is taken from behind it and placed before it, and so on.

The compositor stands in front of the centre of his frame, his stick held in his left hand, and his "copy" before him, usually lying upon the right-hand side of the upper case. He reads as many words as he can readily remember by once reading, and proceeds to pick up, one by one, from their respective boxes, the letters of which the words are composed, until the line is nearly full. Each line of type must end with a completed word or syllable; and it will rarely happen that it comes out exactly full, but it must be made to do so by altering the thickness of the spacing. If a little more room is wanted, the compositor makes it by taking out thick spaces between the words, and putting in thinner ones; or he may reverse the process, and fill out

the line by putting in thicker spaces. But in all good work the spacing must be uniform. Not only must each line be nearly equally spaced, but the different lines must be nearly alike in this respect. This process is called "justifying," and occupies about a quarter of the time spent in composition. While justifying, the compositor usually runs his eye along the line and corrects any error which he perceives that he has made. The letters on the type are reversed, but he soon learns to read them with perfect ease. He does not look at the face of the letter as he picks it up, but assumes that each type will be found in its proper box. When his stick is full, he proceeds to deposit it on a "galley," which is a long piece of wood or metal with two or more raised sides, against which the "matter" rests securely.

When the compositor has filled a "galley," which usually contains about as much as one of these pages, an impression, called a "proof," is usually taken from the type. Then begins the work of the proof-reader, usually called the "reader." The proof is first "read by copy," that is, an assistant reads the copy aloud, while the reader, with his eye fixed upon the proof, is alert to detect any error or any discrepancy between the words which he hears and those which he sees. If any word has been changed, omitted, or inserted, he marks it, writing the correction on the margin. If the copy is legible, and the compositor has been careful, there may not be half a dozen errors on a page. Usually there

are many more. Another proof is then taken and revised, so that all the corrections have been made; it is then read again, sometimes even a third or fourth time. In large offices, where there are several proof-readers, it is customary that the different proofs shall be read by different persons, since an error which has escaped one may probably be detected by another. All these variations from copy must be corrected by the compositor for nothing, for he is paid so much for a certain amount of corrected matter. Alterations from copy are, however, paid for.

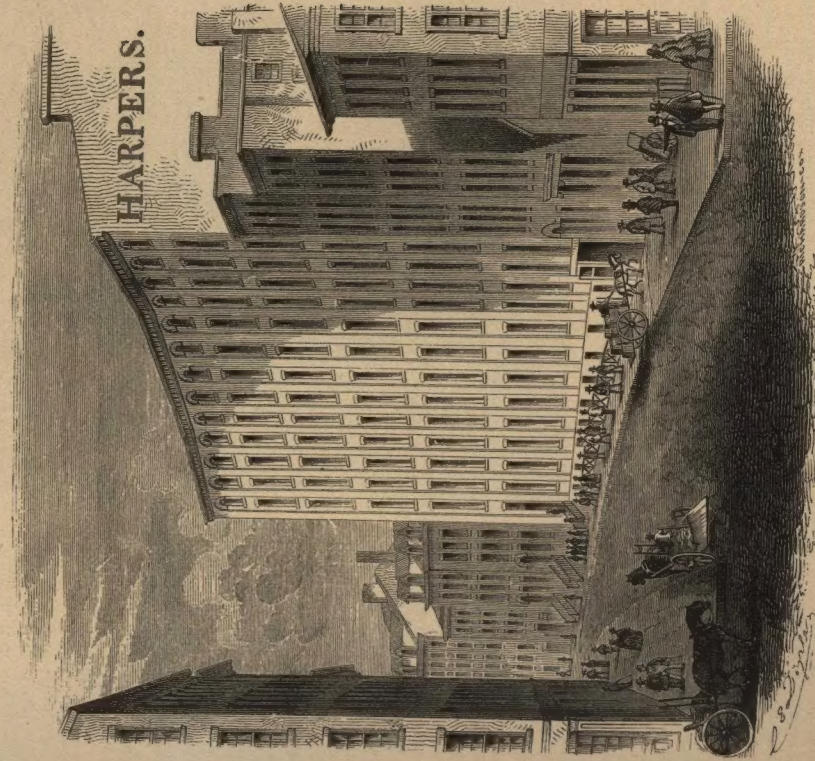
Compositors are paid either by the hour or by "the thousand." Piece-work is counted by the "m," that is, the face of a lower-case m is supposed to be as large one way as the other, and this square is taken as the standard. Most of the other letters are thinner. A "thousand" is not 1000 letters, but the space occupied by 1000 of the letter m, and will have about 2500 sorts. A good compositor, having fairly written copy, will complete about 6000 m's, or, say, one and one-quarter of these pages, in a day.

The matter, finally corrected, is made up into pages. If the printing is to be from the type itself, these pages are made up into a "form" of 4, 8, 12, 16, or more pages, so arranged that they will come in regular order when the sheet is folded; fastened by means of wedges (called "quoins") into a "chase,"

or strong iron frame, and taken to the press-room. But frequently, and in this establishment always, the printing is done directly from electrotype casts taken from the type-pages. The advantages of this are numerous, but we have not here space to detail them.

Electrotyping is based upon the principle that the galvanic battery will decompose compound bodies, and make an entirely new disposition of their component elements. A very common compound is sulphate of copper, familiar, under the name of "blue vitriol," as a dyeing material. If a solution of this be made in water, there are present in combination copper, sulphur, hydrogen, and oxygen. The galvanic current decomposes this, disposing of the various elements in its own way; the essential point for our present purpose being that the liberated particles of copper attach themselves in a pure metallic form to the positive pole of the battery, or to any metallic substance connected with it.

Bearing these facts in mind, let us follow a page of type from the composing-room into the electrotype-room. Here it is moulded. The mould is of beeswax, poured in a melted state into a shallow brass pan, called a "case." Before it is entirely cool, it receives a coating of black-lead, to give it a metallic surface. The page, properly adjusted in a chase, is then placed in the moulding-press, and forced, by a powerful pressure, into the mould, pro-



THE CLIFF STREET FRONT.

during a perfect fac-simile in wax. On receiving another coating of black-lead, the mould is placed in a tank filled with a solution of sulphate of copper, into which enter the poles of a galvanic or electric battery, the mould being connected with the positive pole, the negative pole being attached to a plate of copper. In an instant a thin film of copper appears on the "black-leaded" surface of the mould. This increases momentarily in thickness, until within a time, which can be regulated by the operator—say from an hour upwards—it has acquired the requisite thickness—about that of a sheet of stout paper. The upper surface of this "shell," when taken from

of the copper shell, which is secured in a shallow iron tray, and heated to a proper temperature. Melted type-metal is then poured over the plate, filling up every depression and forming a solid backing, firmly soldered to the shell. The plates are shaved down to the proper size, and are ready for the press.

The Printing-rooms.

The general arrangement of the manufactory is as follows: The first, or basement, floor contains the steam-engine, which moves all the machinery of the establishment, and the presses for printing the *Weekly*, the *Bazar*, and the *Young People*. The second floor is devoted to the presses of a different kind, used for the *Magazine* and for book-work. Upon the third floor the sheets, after having been printed, are dried and pressed. Upon the fourth floor the sheets are folded. Upon the fifth floor they are stitched or sewed together; and those to be in paper covers here receive them. Upon the sixth floor bound volumes receive their various kinds of covers. The seventh floor contains the electry-room and stock-room.

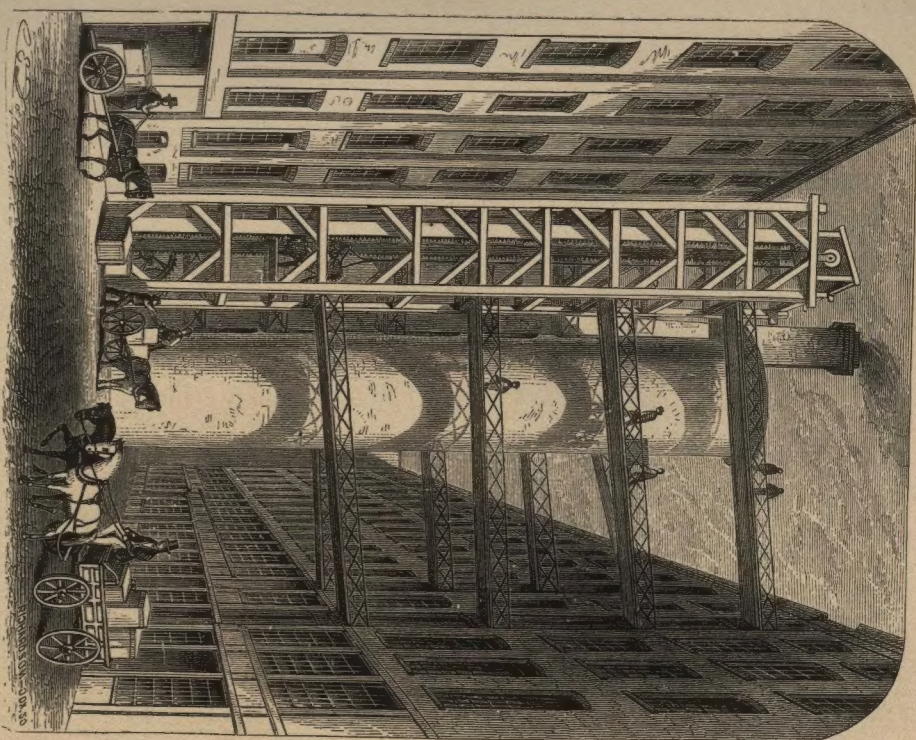


THE COMPOSITOR AT WORK.

the mould, is a perfect fac-simile of the face of the original page, the minutest line of an engraving being reproduced with absolute precision. The shell looks as though one had with punches stamped every line and letter into a thin sheet of copper. As this thin shell would be crushed flat by the immense pressure of the printing-press, it must be "backed up" with type-metal. This metal will not, even when melted, adhere firmly to a sheet of copper; but it will adhere to tin, and melted tin will adhere to copper. A sheet of tin-foil is laid upon the back

of the copper shell, which is secured in a shallow iron tray, and heated to a proper temperature. Melted type-metal is then poured over the plate, filling up every depression and forming a solid backing, firmly soldered to the shell. The plates are shaved down to the proper size, and are ready for the press.

The presses in the lower press-room are used exclusively for the *Weekly*, the *Bazar*, and *Young People*. In eleven of these presses the plates are imposed upon a flat bed, the impression being given by passing the sheets under an iron cylinder geared to the bed. Seven of these are "stop cylinders," three are "continuous revolution," and one is an "oscillating cylinder." There are also two rotary presses, of which the bed consists of a large cylindrical drum; and the plates, instead of being flat, form segments of a cylinder of the exact radius of



THE COURT-YARD.

the drum. At different points around the circumference are "impression-cylinders," which revolve in a direction opposite to that of the drum, each of them furnished with a set of inking-rollers. The sheet is caught by an impression-roller, and pressed against the type-plates which have just been inked by passing under the inking-rollers. One press has four impression-cylinders, and prints four sheets; the other has two cylinders, and prints two sheets, at each revolution of the drum.

From this press-room the visitor will pass to the book press-room on the floor next above. Here are 12 cylinder presses, like those in the room below, and 6 Adams presses. The Adams presses have flat beds, and the impression is given by pressing the type-plates against a stationary platen.

In this room may be seen that triumph of mechanical ingenuity, the web perfecting press, with two printing-cylinders, printing both sides of the paper, and doing away with feeders altogether. This compact machine, eight feet high, eight wide, and twenty long, is one of the latest perfecting presses, built by R. Hoe and Company, with the cutting, folding and inserting attachment, under the Crowell patents.

This press is used in printing parts of *Harper's Magazine*, and will print 200,000 eight-page folds in ten hours. There is also another room just opposite, containing 25 Adams presses, 3 stop-cylinders, and 4 job-presses.

To print fine engravings properly requires a process called "making ready." The beauty of a sheet of type-matter depends upon its having a uniform color throughout. If the ink has been properly distributed, an equal pressure on every part will produce a uniform color. But to give the proper effect to an engraving, some parts must be blacker than others; that is, they must be made to take up more ink, and, in order that they may do this, the pressure on these parts must be greater than on the others. An impression is taken on a sheet of thick paper or card-board. The engravings will appear poor and indistinct; the parts which should be light are too dark; those which should be dark are too light. The sheet is passed upon the tympan or cylinder; the operator slightly scrapes away the places which should be lightened, and pastes on thin bits of paper where the impression is to be darkened; sometimes putting on several thicknesses. As the tympan,

in printing, comes between the form and the platen, the force of the impression is increased where the overlays have been put, and diminished where there has been any cutting away. (See illustration, page xiv.) A proof impression is taken from time to time, so that the operator can judge of the effect, and see where more or less pressure is wanting. To make ready a sheet with many engravings may require the labor of two men for several days. For the cylinder presses, cutting-out; for platen presses, overlaying is mainly used.

The Drying, Pressing, and Periodical Folding Room.

When the sheets leave the press, they bear the indentations made upon them by the type if printed on dampened paper. They are then taken to the third floor to be pressed smooth. One method is, to hang the sheets loosely upon racks, which are then pushed into a close room heated by steam-pipes, where they are dried in about three hours. They are then made into large piles, consisting alternately of a sheet of paper and one of hard smooth pasteboard, and submitted to the enormous force of the hydraulic press, of which eight stand side by side at one end of the room. They are very massive in construction, each of them, when filled, weighing about five tons; so that upon a space of four feet by forty there is a dead weight of nearly sixty tons. These presses rest upon a solid wall built up from the foundation of the building. They are worked by a steam-pump; and without here going into an explanation of their construction, we may state that a strictly mathematical calculation shows that, as ordinarily worked, each press exerts a pressure of 1,382,400 pounds upon a surface four feet square. This pressure may be increased to an amount limited only by the tenacity of the iron of which the presses are composed. They have more than once worked so as to break the wrought-iron connecting-rods, as

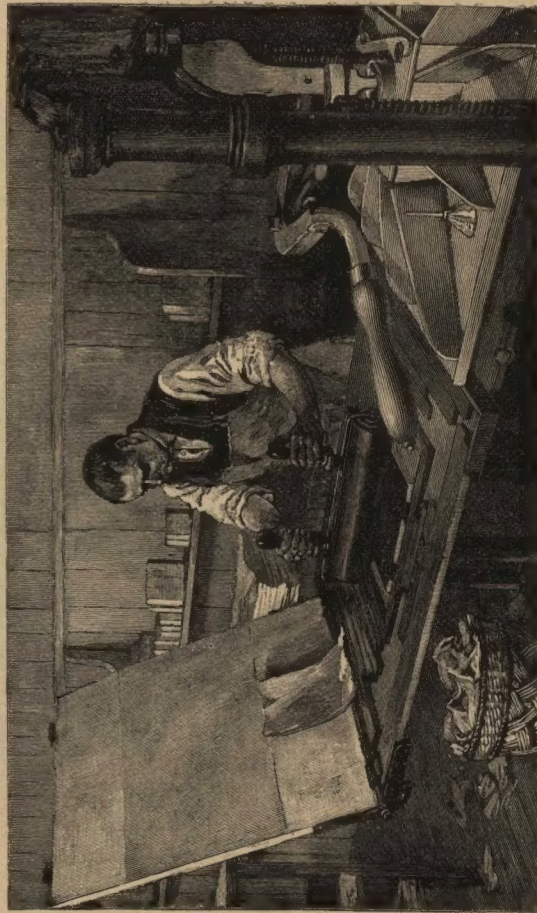
thick as a man's leg, or to fracture the bed-plate of solid cast-iron twelve inches thick. Under such a pressure all indentations in the paper, of course, disappear.

But this method of drying and pressing is being superseded by the "drying and pressing machine," of which there are now four in this room. This resembles a long table, with a square box in the centre, which contains the machinery. A sheet of paper, damp and rough from the press, is fed by a boy into one end of this machine, and in two or three seconds it comes out at the other end not only dry, but having a smoothly polished surface. It has simply passed between a pair of hollow rollers of polished steel, heated by steam introduced into them. By an ingenious combination of cylindrical wipers, these rollers are kept polished and clean of the ink which may have been set off upon them from the sheets in passing through. The great bulk of the sheets, however, are now printed on dry paper, and need not go through this process.

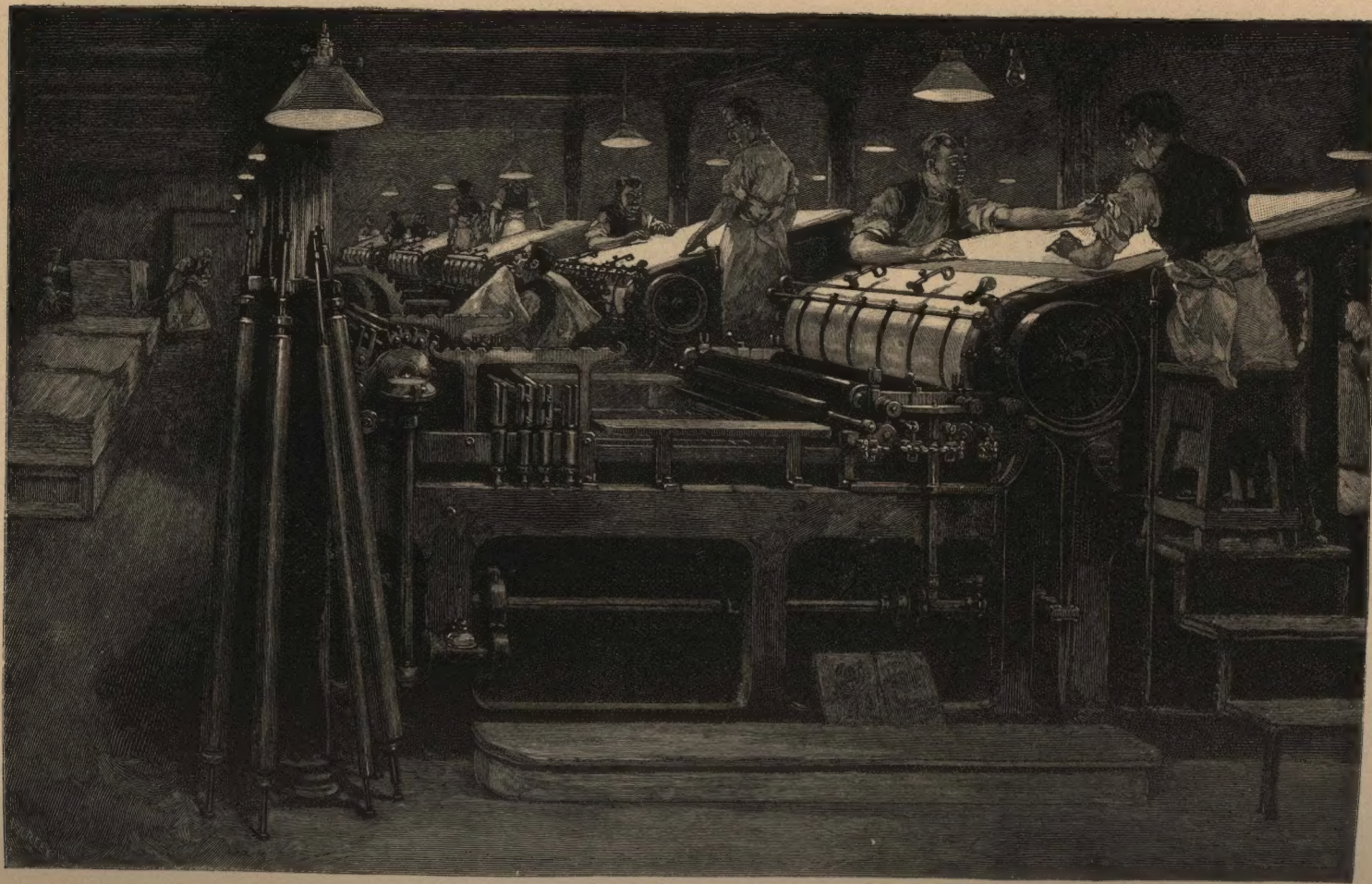
In this room are also a number of stitching-machines and 7 folding-machines, used for the *Weekly*, *Bazar*, and *Young People*. More complicated forms of these machines may be seen in the rooms which will be next visited.

The Folding-room.

The sheets, having been dried and pressed, are taken to the next floor, where they are folded and collated. Here properly commence the operations of binding, although the term "bindery" is generally restricted to mean the floor where the covers are made and placed upon the books. As the terms are now used, if a sheet, no matter of what size, is folded into two leaves, or four pages, it is called a "folio;" if into four leaves, or eight pages, a "quarto" (or 4to); if into eight leaves, or sixteen pages, an "octavo" (or 8vo); if into twelve leaves, or twenty-four pages, a "duodecimo" (or 12mo). A folio is folded once, a quarto twice, an octavo three times. In folding a duodecimo, eight pages, called



TAKING A PROOF ON A HAND-PRESS.



IN THE PRESS-ROOM.

the "in-set," are cut off from one end of the sheet, folded separately, and set in the middle of the remaining sixteen pages, styled the "out-set," which has already been folded as an octavo. It will, of course, be understood that the printed pages have been so arranged that when the sheet is folded they will follow each other in regular order. To facilitate the work in many ways the first page of every sheet has at its bottom a "signature." Sometimes the letters of the alphabet are used, sometimes the numerals. Thus an A or 1 denotes that this is the first page of the first regular sheet; B or 2 that it is the first of the second sheet, and so on. The in-

down upon the sheet, in the line of the first fold, and forces it into the opening, where it is caught by a pair of rollers beneath, which complete the fold. Similar knives and rollers make the second and third folds in the same manner. In the duodecimo machine, when the first fold has been made, the in-set is cut off by a circular knife, folded separately, and inserted in its place in the out-set. The sheets, when folded, are dropped in regular order into a receptacle at the bottom of the machine. An expert work-woman will, in a day, fold about 8000 octavo or two-thirds as many duodecimo sheets, the number being practically limited only



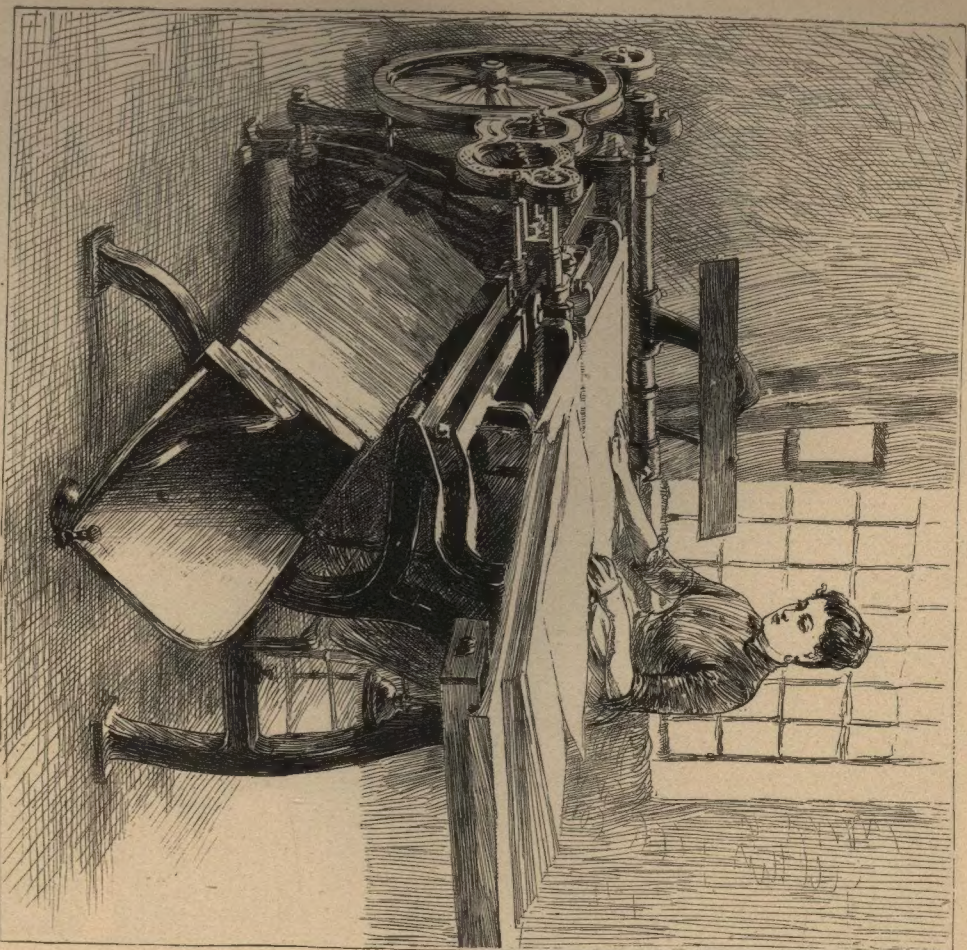
STITCHING-MACHINE.

set of a duodecimo has the same signature as the out-set, with the addition of some other character; thus A* or 1*, on page 9, denotes that this is the first page of the in-set of the first sheet; B* or 2*, on page 38, that this is the in-set of the second sheet, and so on.

Formerly folding was done wholly by hand, and the folders, usually women, acquired great accuracy and rapidity. A considerable part of the finest work is still done in this way; but the folding-machine is generally used. This consists of a low table, of which the top is divided in the middle. That part of the machine called a "knife" comes

by the rapidity with which the operator can feed in the sheets.

"Gathering" is merely placing in order the different sheets which compose a volume. "Collating" is the verification of the "gathering." An octavo of 400 pages contains 28 sheets; one of 800 pages, 56 sheets. The folded sheets are laid in regular order upon a long table. The gatherer walks along, picking up one from each pile, merely looking to see that the "signatures" are correct. The bundles of collated sheets are now sent to the sewing-room upon the next floor, where they are fastened together.



FOLDING-MACHINE.

The Sewing and Covering Room.

A number of machines for performing these operations are in this department. The sheets, instead of being stitched together, are fastened by small wire clamps. The wiring-machine has somewhat the appearance of a sewing-machine. A long coil of small flattened wire is wound upon a reel, like thread upon a spool. The operator places a volume of the sheets upon the machine. A pair of fine needles come down, piercing two holes about half an inch apart. The machine has in the mean while cut off a bit of wire, about an inch and a half long, and bent it into a staple having this form, []; the two arms of the staple into the holes just made by the needles. At the same instant another apparatus clinches the ends of the staple on the other side, thus forming a clamp which holds the sheets tightly together. Three of these clamps are generally inserted, the whole operation being performed in a little less than four seconds.

The covering-machine stands about three feet high, and is of this shape, [], the shorter arm being some three feet long, and the longer one ten feet. At one end the operator feeds in the paper covers, already printed. A wheel, the periphery of which revolves in a little glue-tank, applies a line of glue to the inside of that part of the cover which is to form the back, and the cover is sent on to meet the sheets, already stitched or wired together. A long row of these, resting upright on their backs, have been placed at the other end of the machine, which feeds itself from them. A pair of iron fingers seizes the volume by the back, flings it flat upon its side, and sends it on to meet the cover, which is at once fitted to it, and held fast by the glued back. The sheets, now clothed in their cover, pass by another route back to a point just below that from which they started; but on the journey they receive from other parts of the machine a series of pulls and squeezes which remind one of those of a modiste in fitting a dress to a lady's figure. The whole process of thus clothing a volume takes about three seconds.

It is, however, only thin volumes which can be thus treated. Thicker volumes, which are to be "bound," instead of being "stitched" or "wired," must be "sewed." By means of circular saws, three or more grooves are cut in the back of a pile of sheets, so that they will fit to the same number of cords stretched perpendicularly in a frame upon the sewing-table or "bench." The sewer takes a sheet, fits the grooves to the cords, and half-opens the folded sheet in the middle. A stout thread, its end having been fastened, is passed by a needle over and around the first cord, then along the inside of the fold to the second cord, over and around that, and along the fold to the last cord, where it is secured by a "hitch." Then a second sheet is laid on, and the sewing repeated in the opposite direction; and so on, back and forth, until a pile of sheets, as high as the sewer can conveniently reach as she sits, has been sewed to the cords. This is the method when done by hand, but now the greater part of the work is done by an ingenious machine (of which there are 8 in this room), to describe which would require too many technical terms. A "bench of books" may contain a dozen or more volumes, according to their thickness. The cords are long enough to leave an inch or two at each end when the volumes are cut apart. These ends serve to aid in fastening the volume into its cover. This is done in the bindery, upon the next floor above.

The books thus "prepared" are now trimmed at the edges by the "guillotine" or other cutting machine; "uncut" books of course escape this barbarity.

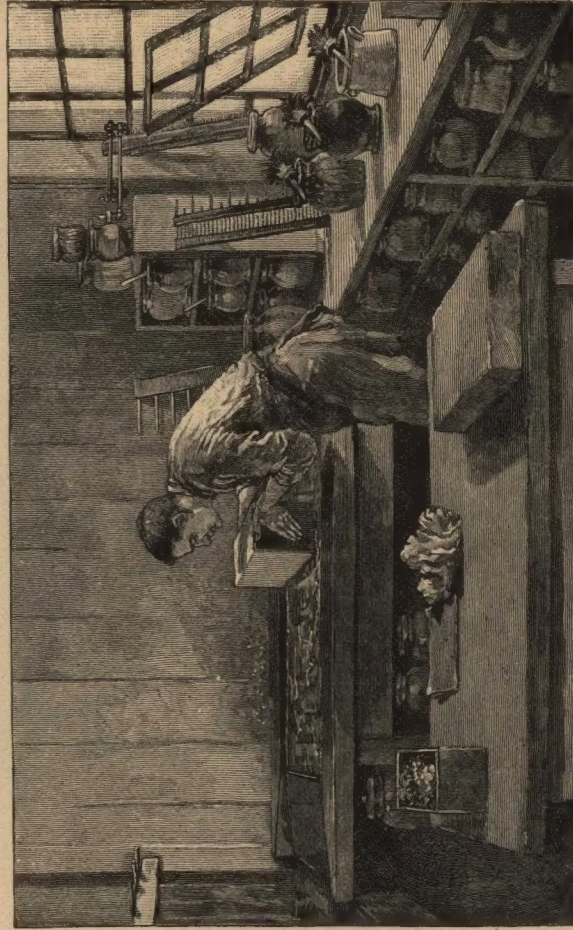
The Bindery.

If books are to be gilt-edged, red-edged, sprinkled, or marbled, these processes are next in order. The gold is applied in leaf, and burnished on. Red edges are made with the brush, and gilding is sometimes afterwards added, producing a very beautiful effect. For sprinkled edges the color is literally

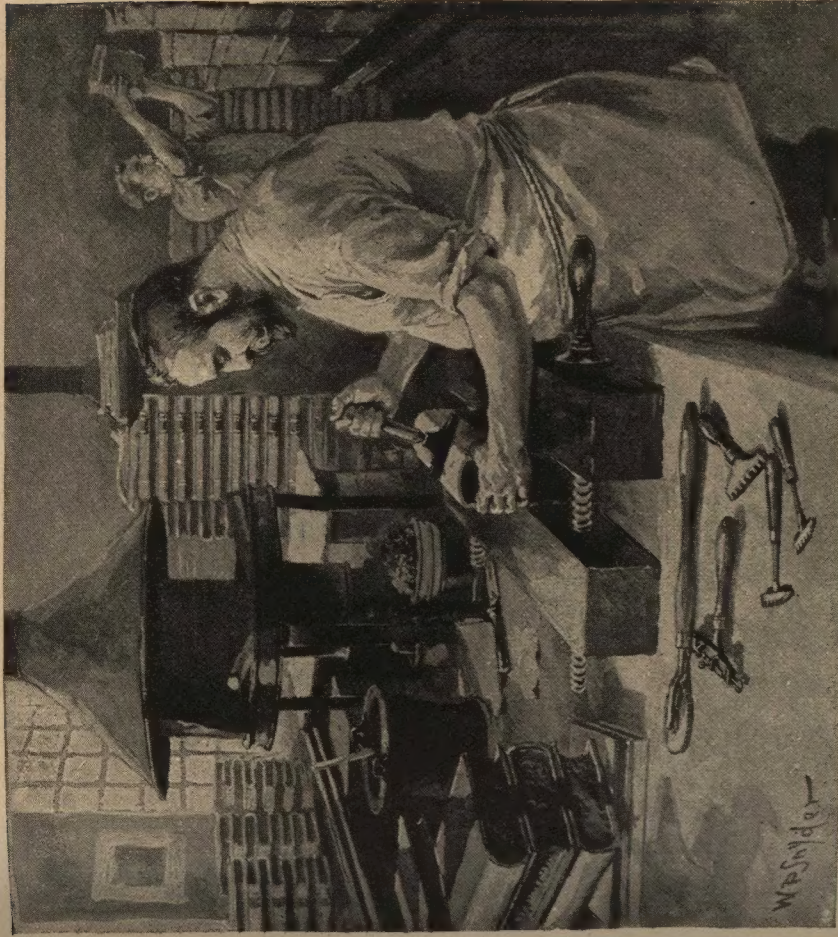
sprinkled on from a brush. Marbled edges are produced by dipping the book edges in a marbling-trough, just as marbled-paper is produced.

The back of the book is now covered with glue, and presently "rounded" by pounding with a hammer till it takes the desired curve. It is next "backed" by placing it edge down between two clamps and working over it a heavy roller, which causes the back to spread slightly over the clump, so that a ridge is formed along its edge, into which the cover board may fit. The head-band and backing of cloth are glued on, and the "forwarded" book is now ready for its "case."

The great majority of books are bound in cloth, or, as it is sometimes called, "muslin." This is manufactured in various patterns and colors. The cloth is cut in the bindery into pieces of the proper shape and size for a single cover, technically called a "case." The stout pasteboard is also cut into the proper sizes, usually by means of a machine having circular knives fixed at adjustable distances upon an axle. These cut the tough material much more accurately than can be done by ordinary shears. The cloth is then firmly pasted to the boards, leaving a space for the back. The "cases" are then to be lettered and ornamented in various ways; the lettering and some of the ornaments being usually embossed in gilt. This is done in the embossing-room of the bindery. The space which is to be gilt is rubbed over with the white of an egg, upon which gold-leaf is laid. This process is performed by women, the work being sheltered by a transparent screen, which shuts off any draught of air that would blow away the thin leaf. The "case" is taken to the embossing-press, to the platen of which is fixed a die containing whatever ornaments and letters are to be presented. This die is kept hot by a current of steam passing through the platen. The case is placed upon the bed, which is raised by powerful machinery against the die, thus embossing the pattern. There are several of these



MARBLING BOOKS.



"FINISHING" A BOOK.

presses, of different forms and sizes. The back and each side must be embossed separately. Wherever the heated die is pressed into it, the gold-leaf is firmly fixed; all the rest can be brushed off. This is done over a locked drawer having a perforated cover, through which the surplus gold falls. When a large number of cases have been brushed off, the finely powdered gold is found in the drawer. It indeed lies very loosely, and, when melted into a bar, will occupy much less space; but the gold saved is worth many hundreds of dollars a year. The floor of this room is covered with smooth zinc, so that the sweepings, which always contain more or less gold, may not be lost.

Sometimes the embossed lines not gilt are printed over with ink of various colors. This is done by a press constructed for that special purpose.

The "forwarded" books are then fastened into the cases, and after a thorough squeezing in a powerful press, the work is completed.

If the volume is to be bound in sheep, calf, or morocco, the process is entirely different after the sewing of the sheets. The covers, instead of being made in quantities, and in good part by machinery, are made separately by hand. The ornamentation of the back and sides is done in the finishing-room

of the bindery. For the lettering on the back, type are fixed into a handle and impressed over a part of the surface previously covered with gold-leaf. The ornamental lines are usually engraved upon the periphery of a small wheel fixed in a handle. The wheel is first rolled over a strip of gold-leaf laid upon a cushion, and the leaf adheres to the tool. The tools are all kept hot by means of small gas furnaces. The gold not fixed by the heated tools is wiped off with an oiled cloth, which in a short time becomes saturated with gold, invisible to the eye. Such a greasy-looking cloth, half a yard square, which a rag-picker would scarcely think worth putting into his bag, may contain five or six dollars' worth of gold. It is sent to a refiner, who abstracts the precious metal from its dingy meshes.

A "half-bound" book is one in which the back only is of leather, the sides being covered with cloth or paper. A favorite covering for the sides is "marbled" paper, which is prepared in this department. A shallow tank is nearly filled with water in which gum has been dissolved. The different colors are ground in water. The marbler dips a brush into a pot, and with a peculiar flir sprinkles the color over the tank. The drops of color spread themselves over the surface of the gum-water in irregular rounded forms, just as a

drop of oil spreads upon water. In like manner he sprinkles, one by one, other colors, sometimes as many as a half-score, but more frequently only two or three. These colors do not mix. A drop of one falling upon another, merely crowds a place for itself, altering the shape of the other. Each color presents a series of forms bounded by curved lines. Thus, if a blue drop falls in the middle of a round patch of red, there will be a blue centre surrounded with a red ring. If the blue falls upon the edge of the red, there will be a blue circle cutting into the circumference of a red one; and so on through every possible range of curvilinear forms. The pattern is sometimes varied by drawing a long comb through the colors at any stage of the process. The teeth of the comb pull the colors into a series of ovals, or rather parabolas. If the comb has also a motion from side to side, an entirely different effect is produced; and so on *ad infinitum*. When the marbler has produced a pattern which pleases him at the time, he lays a sheet of paper upon the sur-



THE OVERLAY.
(See description page viii.)

face of the tank. The colors are all taken up by the sheet, and adhere to it. Any small portion around the edges of the tank is swept off, and the process is repeated for each sheet. It takes about two minutes to marble a sheet of paper which will be sufficient to cover eight octavo volumes. By this apparently chance process patterns essentially the same can be reproduced any number of times, although no two sheets will be precisely alike; and the general style of color and pattern may be varied indefinitely, so as to suit all tastes. The paper when it leaves the hands of the marbler is very rough, and the colors are dingy-looking. To bring out their beauty, the sheets must be burnished. This is done by rubbing them with an agate burnisher, fixed in a machine made for the purpose. The edges of the volume are usually marbled to correspond with the sides. This is done before the covers are put on, by dipping the book into the tank. The leaves are pressed so closely together

that the color only touches the edges, without penetrating between the leaves.

The process of manufacturing a book is completed in the bindery. From first to last, after the sheets have been folded, a volume will have gone through about a dozen different hands, each person doing only one part of the work. Under the general name of "bookbinding" are included several trades almost as distinct from each other as are those of the hatter, the tailor, and the shoemaker. The reason why binding in sheep, calf, or morocco is so much more expensive than in cloth is partly the greater cost of the material, but principally because the work is done almost entirely by hand instead of by machinery. There is, indeed, hardly any limit to the amount of "tooling" which may be laid out upon a volume. Some specimens of fine binding deserve to be ranked high among artistic productions.

The electrotype-room which has been already described, occupies a part of the floor above the



MAKING AN OVERLAY.
(Showing print from overhaid block.)

bindery. The composing-rooms, which have also been described, are on the corresponding floor of the other building, and are reached by crossing the bridges and the round tower in the court-yard.

The Illustrations.

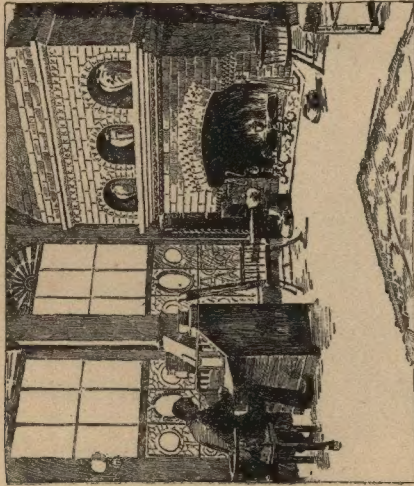
Illustration, by means of engravings, forms no inconsiderable part of the manufacture of a book. The rooms of the artists and engravers are in the Pearl Street building; but access to these is not accorded to visitors. This is not owing to any selfishness, or because there is any secret in the processes; but because a concourse of visitors would seriously interfere with the work done there. A very few sentences will describe all that a visitor would see. The general methods of producing pictures for books are *lithography*, *copper-plate engraving*, *wood-engraving*, and the *modern process-work*. Lithography, or drawing upon stone, is based upon



ENGRAVER AT WORK.

the principle that oil and water will not adhere to each other. With a pencil composed mainly of lamp-black mixed with oil and wax, the artist makes a drawing upon a kind of close-grained stone precisely as though he were making it upon paper. To print from this drawing, the stone is rubbed over with a moistened sponge. The water will wet the stone itself, but will not wet the oily lines of the drawing. Then a roller, covered with an oily ink, is passed over the whole. The ink adheres to the drawing, but not to that part of the wet stone not covered by the lines. A sheet of paper is laid on the drawing, and the impression is given by passing the stone under a heavy roller. This alternate wet-

ting, inking, and rolling is repeated for every sheet. Lithography is now rarely used in books, except for producing pictures in several colors. Each color requires a separate stone and a separate printing. The whole process is slow, and therefore costly. In copper-plate engraving the lines and dots which make up the picture are cut into the surface of a piece of copper. To print from this, the whole plate is inked over. The ink is then carefully wiped off from the surface of the plate, leaving only that in the lines or dots. The sheet is then laid upon the plate, which is passed under a roller having a heavy pressure, thus forcing the paper down into the lines, and taking up the ink from them.



THE PRIVATE OFFICE.

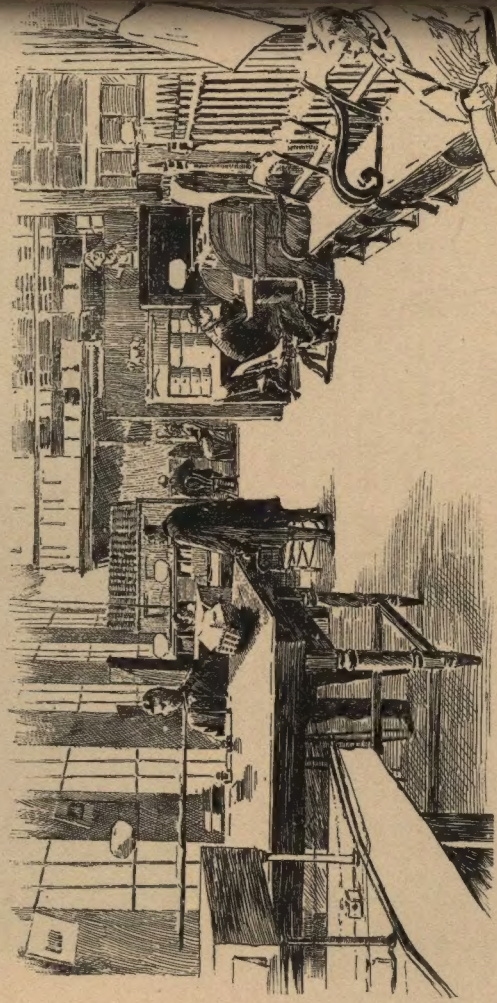
The process is slow; and, moreover, the rubbing involved in wiping the plate rapidly wears it out, so that only a comparatively few impressions can be taken. Engraving upon steel differs from engraving upon copper only in the material used.

The engraving is made upon a plate of softened steel, which is then hardened. A steel plate will give many more impressions than one of copper.

Wood-engraving is the precise opposite of copper-plate engraving. Upon a block of wood cut endwise, or across the grain, the draughtsman or artist makes a drawing as he would upon paper, except that everything is reversed, as if reflected in a mirror. The engraver cuts away the surface of the wood, except the portions covered by the lines of the drawing, leaving them standing in relief, like the face of a type. In order to appreciate the relative difficulties of the two modes of engraving, let any one take a black pencil, and upon a piece of white paper endeavor to make an exact copy, line

for line and stroke for stroke, of one of the pictures in this sheet. If he succeeds, he will have done what the copper-plate engraver would do. Then, with a black slate and a finely pointed white pencil, let him try to make another exact copy of the same picture, making that white which is white in the picture, and leaving that black which is black in the picture. If he succeeds in making a perfect facsimile, he will have done just what the wood-engraver has done. The block of wood should be "type-high;" that is, the thickness be just the length of a type. If it is the least higher, the back must be planed down. If it is a trifle lower, the defect is remedied by pasting one or more thicknesses of paper upon the back. In fact, a wood-engraving is really a large type, and is printed from, or electrotyped from, in precisely the same manner. Very frequently, as in this sheet, wood-cuts and type form parts of the same page, and are printed at the same impression. Boxwood is the only kind of wood which has sufficient closeness and toughness of grain to be used for fine engravings.

The illustrations in *Harper's Magazine, Weekly, Bazar, and Young People* are principally wood-cuts, but some are executed by the various photographic relief processes, which are suited only to certain kinds of drawings. (See illustrations, pp. x and xiii.) Wood-cuts are now used almost exclusively in books and periodicals; since, owing to the cost of printing the plates, a work containing many copper-plate or lithographic illustrations must be sold at a very high price; whereas, apart from the very considerable original expense of the engravings themselves, it costs very little more to produce a work with wood-cuts than without them. If the number of copies sold is very large, this considerable aggregate cost, when distributed among the whole, becomes very small for each copy; while, on the other hand, the printing of each separate copper-plate impression is a separate item of cost, being the same for each individual copy, no matter how numerous they may be.



THE COUNTING-ROOM.

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OF THEIR

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Harper's Magazine is properly called the King of Monthlies—*Court Journal*, London. The most popular and oldest of our magazines.—*N. Y. Times*. No other monthly in the world can show so brilliant a list of contributors, nor does any furnish its readers with so great a variety and so superior a quality of literature.—*Washington Post*. Harper's Magazine is confessedly one of the ablest that have blessed civilization with their immortal benefits. It is an excellent companion for the young, a delight to the mature, a solace of declining age. It is alike fitted for the boudoir, the sitting-room, or the library. Science, literature, travel, history, humor, and wit decorate its pages with their gems. We may do without breakfast, or dinner, or tea; but we cannot conceive the amount of loss Harper's Magazine would be—it would be such an overwhelming deprivation. The illustrations are very abundant and well executed.—*Lancette*. Harper's Magazine possesses for variety, enterprise, artistic wealth, and literary culture, that has kept pace with it, if it has not led, the times, and has caused its conductors to regard it with justifiable complacency. It also entitles them to a great claim upon the public gratitude. The *Magazine* has done good, and not evil, all the days of its life. Its honors are thickly entwined with its years. Its future can but be as bright as its past has been, and that it will retain its position cannot be questioned. Its resources are most ample, and its influence in the land is constantly increasing.—*Brooklyn Eagle*. Conducted with a combination of editorial tact and energy and rare business resources which serves to explain the success already won, and to guarantee the accomplishment of results even more substantial and brilliant. . . . The *Magazine* retains the title first chosen, the *New Monthly Magazine*, and although it is now quite a veteran among American periodicals, the title finds its warrant in the fact that the *Magazine* is continually opening up new fields and making fresh advances. . . . May be said to cover all departments of literature and to contain something to satisfy every taste.—*Boston Journal*. The most popular Monthly in the world.—*Observer*, N. Y. It is one of the wonders of journalism—the editorial management of Harper's.—*Nation*, N. Y. We never turn the leaves of a bound volume of the *Magazine* without a feeling of surprise at the wealth of entertainment in poems, stories, sketches, solid treatises upon serious subjects, and pictures of every conceivable variety which it contains.—*N. Y. Evening Post*. Harper's Monthly is one of the indispensable. It keeps an even attractiveness and interest, judiciously calculated for the entertainment and teaching of the average magazine public.—*Springfield Republican*.

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This paper furnishes the best illustrations. Our future historians will enrich themselves out of **Harper's Weekly** long after writers and printers and publishers are turned to dust.—*Evangelist*, N. Y.

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The pattern plates are all that the world of fashion desires.—*Louisville Courier-Journal*.

It is a strong, high-toned journal, largely devoted to fashion, but not frivolously so. Its pictures are beautiful; the stories, essays, poems, and the practical articles on every department of home life evince rare tact and solid sense. It is accompanied by pattern sheets, by the aid of which ladies can cut and make their own garments. Thus it contributes to economy, as well as to tastefulness of attire.—*Northern Christian Advocate*, Syracuse, N. Y.

As a faithful chronicle of fashion, and a newspaper of domestic and social character, it ranks without a rival. Devoting a large space to fashion news and giving illustrations of designs and styles, it yet finds space for much interesting reading-matter, and is possessed of many pleasing virtues.—*Brooklyn Eagle*.

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The **Bazar** is the organ of the fashionable world, and the expounder of that world's laws; and it is the authority in all matters of manners, etiquette, costume, and social habits. It fills a place that no other publication ever has even sought to fill, and does so because of the amplitude of its range, and from its breadth and extent of view.—*Boston Traveller*.

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The **Bazar** is something more than an ordinary fashion paper; for its little essays on the lesser morals, its bright little stories, and its well-selected serials, really occupy as much space as is given to fiction in many a paper professedly intended for family reading.—*Boston Globe*.

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